COOPER & BEATTY

DESIGNERS WITH TYPE

AN EXHIBITION

COOPER & BEATTY

DESIGNERS WITH TYPE

DESIGN BY BOB PAUL

PHOTOGRAPHY BY MICHAEL VISSER

COOPER & BEATTY
DESIGNERS WITH TYPE

Edna Hajnal and Richard Landon

An Exhibition in the
Thomas Fisher Rare Book Library
University of Toronto
January 15TH to April 26TH 1996

Sponsored by Batten Graphics/CyberImages, Toronto

COOPER & BEATTY,
Trade Comp
SPACING
WORD SPACING
TAVERN
TYPE BOOK
COOPER & BEATTY, Limited
Trade Composing Room

In every English-speaking country of the world, the name Cooper & Beatty was, for more than four decades, synonymous with creative excellence. My association with Cooper & Beatty from 1968 to 1991 followed the leadership of Jack Trevett, whose remarkable talents helped build the company of the fifties and sixties. Over the years, dozens of gifted typographers and graphic designers employed by Cooper & Beatty helped take it to a place of prominence in the graphic arts.

At one time or another, typography created by Cooper & Beatty craftsmen appeared in the print ads of every major advertiser in Canada. And for many years the six principal banks had the typography for their annual reports set by Cooper & Beatty.

Celebrated designers like Allan Fleming, Ken Rodmel, Stuart Ash, Peter Christopher, Tony Mann, Jim Donoahue, and Jake Sneep sharpened their creative genius at Cooper & Beatty.

The typographic pieces conceived by these talented people were Cooper & Beatty's best advertisements. Art directors in the advertising and design community, a demanding audience, were often influenced by the imaginative output of their peers at Cooper & Beatty.

The work of Cooper & Beatty and the company's association with many of Canada's foremost designers has created a story in print that is the subject of this exhibition.

With typographic design now so much a part of the digital world, we may sometimes overlook the vital legacy of human imagination and craftsmanship. This exhibition will, I hope, remind us all of the permanent foundation built by designers and typographers in years gone by.

Batten Graphics/CyberImages is delighted to sponsor this exhibition at the Thomas Fisher Rare Book Library.

James D. McLean
President, CyberImages

GOING AHEAD *with* TORONTO

THERE are plenty of people in Toronto, not yet old, who can remember when one didn't have to go very far from the city hall to get beyond the city limits. Toronto has travelled a long way since then. ¶Six years ago, when we first established ourselves as a Trade Composing Room, our customers may have sometimes thought they didn't have to go very far to get beyond the limits of our ability to meet their requirements. But we also have travelled a little way along the road of progress. How far we have come is, to a certain extent, reflected in the pages of this book. ¶From the very first our idea was to take advantage of that natural, but rapid growth which Toronto has been enjoying for so many years. We have firm faith in the future of Toronto and of the Printing Business in Toronto, and it is our hope and ambition that, as time goes on, the future will ever find us in step with the times, able and willing to accept the greater responsibilities which are sure to come. ¶We believe this book will fill a real purpose in the printing offices of Toronto, just as we feel that our business fills a real need for economical composing room service, outside the printer's own plant. We hope you will find it useful enough to take good care of, and worth the little effort of inserting new pages as they are issued.

E. T. Cooper L. W. Beatty

COOPER & BEATTY, LIMITED

OCTOBER, NINETEEN TWENTY-SEVEN

Cooper & Beatty, Limited: Designers with Type

Exhibition 1996

Introduction

In 1971 the firm of Cooper & Beatty celebrated its fiftieth anniversary by issuing two magnificent type specimen books, the *"Black Book"* and the *"Blue Book"*, designated as such by the colour of their covers. The real title of the *"Black Book"* was *The Metal Book*. It contained specimens of over four hundred and fifty type faces available from Cooper & Beatty as hot metal type, and provided the most extensive range of faces then available in Canada. This specimen book was also a gesture to the past and a tribute to the history of traditional forms of alphabetical design. It offered Cloister Old English, a Gothic face used mainly for decorative purposes, as well as the classic Roman designs, Caslon Old Style, Baskerville and Bodoni, based on eighteenth century models, and the most influential designs of the twentieth century: Bembo and Times New Roman, by Stanley Morison; Perpetua, by Eric Gill; and Centaur, by Bruce Rogers. An extraordinary range of Sans Serif faces was also presented. Times Roman could be had in its Monotype casting or from the Linotype or Ludlow type foundries.

A Specimen Book of Type Faces, Rules, Ornaments and Borders. [1927?]

The Photo Book, or *"Blue Book"* advertised an even more extensive array of type designs with almost six hundred, and was clearly perceived as the wave of the foreseeable future. Cooper & Beatty had been pioneers in the introduction of photo-composition to Canada in 1951, a process whereby the image of a letter is carried on a film and thus does not involve metal type at all. The designs were the same or similar to those contained in *The Metal Book*, but they allowed more flexibility, particularly for the purposes of advertising copy.

These two specimen books represent Cooper & Beatty at its peak: large, versatile and very creative. Most of its business was in typography for graphic design and advertising, what was called "commercial art", although the influence of the Company on book design was also quite profound. It had offices in Toronto and Montreal and, briefly, in Vancouver. After its merger with McLean Management Ltd., it became one of the largest organizations of its kind in North America. Its work was internationally recognized as outstanding, winning fifty-six awards in one competition alone.

Cooper & Beatty was founded in 1921 by Edward Cooper, Lewis Beatty and J.L. Pepper using the name Trade Composition Company. When Pepper left in 1926 the company was renamed Cooper & Beatty, Limited (1927). Until the Second World War it was essentially a trade typesetting company, one of several in Toronto that offered traditional typographic services to a wide range of clients. It began with one Monotype keyboard and one caster, and added equipment as its business expanded. By 1937 it had five Monotype keyboards, four composition casters, and casters for display type and large type. At this time it still offered hand composition, and that oldest of printing technologies remained an important part of the business into the nineteen fifties.

W. E. "Jack" Trevett worked briefly for Cooper & Beatty in the mid-thirties but then left for greater opportunities in the United States. He returned after the Second World War and acquired the Company in 1950. It was he who presided over the great growth of the Company and shifted its focus to the more general area of graphic design for which it became famous. Trevett hired designers, among them Allan Fleming who had worked and studied in London for two years where he came under the influence of Stanley Morison and Beatrice Warde. Fleming's design of the logo for the Canadian National Railways won him both national and international fame. By 1967, the year the firm

"The Possibilities of Photo-typography." [1966?]

designed the Canadian Confederation symbol, Cooper & Beatty had five operating divisions which included Headliners of Canada and the Linotype Composing Company. It was thus able to provide both general typesetting services and very specialized custom functions.

Cooper & Beatty prospered through the nineteen sixties and seventies until the advent of digital typesetting in the late eighties when various forms of desk-top publishing began to provide very serious competition. In 1986 the company was sold to the Jannock Corporation and although greatly reduced today, continues to operate along with other specialized units which were part of the Cooper & Beatty Services Ltd. umbrella.

Cooper & Beatty's heyday extended from the early fifties to the late eighties and coincided with a renaissance in Canadian book and periodical design and graphic art in general. New companies, cultural groups, and

publishers demanded new concepts of presenting typographic and pictorial design for advertising and industrial purposes. The Company was able to respond to these demands and even assume a leading role. Trevett also wished to play on an international stage and formed close links with other centres of design, most notably New York. Cooper & Beatty also offered educational programmes. The teachers included Carl Dair, whose Cartier type was presented to the country in 1967 as the first type face designed by a Canadian.

"C&B Imagination is our third partner."

Designed by Allan Fleming. (Marketing, May 2, 1958).

This exhibition concentrates on those exciting years of the Company's history, and attempts to display something of the great range of designs produced during this period. Cooper & Beatty designed and printed many things for their own purposes: specimen booklets to introduce new type faces to their clients, letterheads, posters and invitations. Over the years a series of elegant and amusing Christmas booklets appeared along with keepsakes of various kinds. The range of material produced for clients was vast and varied and only a small part can be included in one exhibition. It is hoped that this display and catalogue will stimulate further research and, perhaps, more exhibitions of the work of this most important of Canadian typographic design firms.

IMAGINATION *is our third partner*
COOPER & BEATTY, LIMITED 196 Adelaide St. West, Toronto
type craftsmen

Decorative TYPES
alphabets
typofile
PRESENTING
22
POPULAR
FOUNDRY
TYPE
FACES
COOPER & BEATTY
LIMITED
196 ADELAIDE ST. W. TORONTO
FOR COMPLETE TYPE SERVICE
Cooper & Beatty
Toronto, Canada
t 416/593-2272
f 416/593-9985
Bedford Alphabets: Book 1
Text Faces
CITY
CITY MEDIUM
CITY DEMI GRAS

TYPE SPECIMEN BOOKS AND BROADSIDES

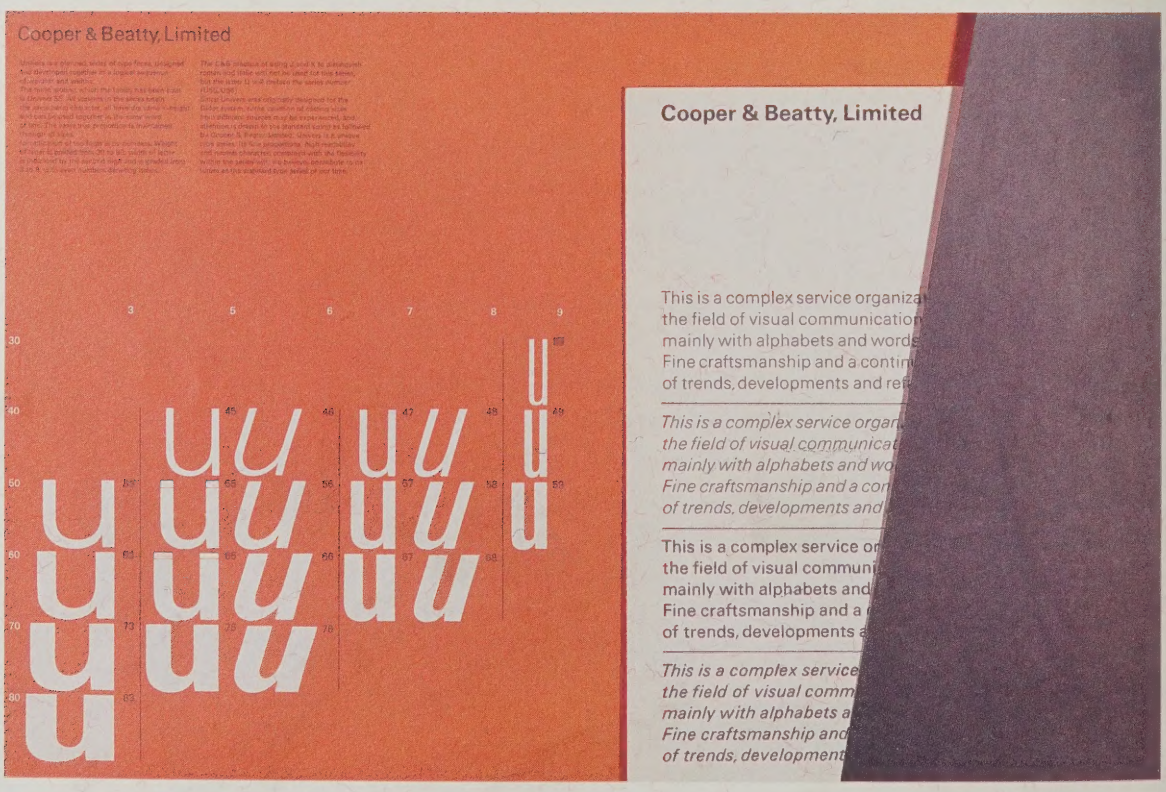
The PRINCIPAL BUSINESS OF COOPER & BEATTY WAS USING type for commercial design and when the firm began it called itself a "trade typesetting" firm. A shift in emphasis, for Cooper & Beatty and other Toronto companies in this field, was signalled in 1938 when their trade association name was changed to Toronto Graphic Arts Association. By the 1950s designers at C&B referred to themselves as typographers or typographic craftsmen who would perform for clients all the functions of graphic advertising from typography through all the technical stages of production to radio dispatched pickup and delivery. The emphasis on typographic design meant that C&B published a large number of type specimen books and broadsides for the use of clients. The firm prided itself on having available the greatest range of type faces in the country and its repertoire grew over the years. A substantial specimen book from 1927 exhibited some forty five faces of a conventional kind, but by 1937 over one hundred faces from the Monotype Corporation alone were advertised. C&B were Canadian pioneers in introducing photo-typography in 1952, and the Company's 1954 specimen book was the first to be released in the country.

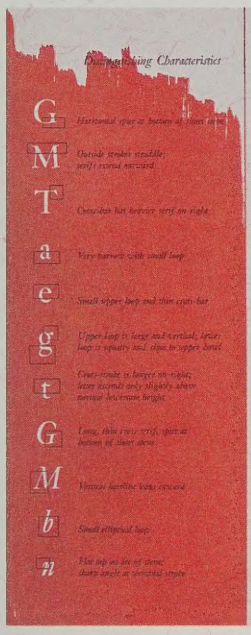
Cooper & Beatty designers were also very interested in unconventional uses of type. Carl Dair's *Design with Type*, with typesetting by Cooper & Beatty, had first been published in New York in 1952 and had exerted a considerable influence. In 1967 an extensively revised edition was published by the University of Toronto Press and in the same year Cooper & Beatty co-operated with Faber and Faber in London and Reinhold in New York to publish, for the first time in English, Jan Tschichold's *Asymmetric Typography*, translated by Ruari McLean. These two books presented innovative and creative uses of letter forms which were exploited by C&B designers.

In 1956 Allan Fleming designed the Type-o-file, a new method of arranging specimens according to "families", presented as a kit of six specimen catalogues. This specimen catalogue proved so popular it was reprinted in 1959, revised in 1964, and sold to people outside the firm's established clientele. *The Metal Book* and *The Photo Book* of 1971 represented Cooper & Beatty at its pinnacle of typographic diversity. The Company also issued smaller specimen books as individual faces became available. The elegant presentation of *Trump Mediaeval* in 1968 is one example.

"Univers is a planned series of type faces, designed and developed together in a logical sequence of weights and widths." 1966.

Designed by Tony Mann.





Cooper & Beatty, Limited

present to the graphic arts industry, by way of reminder rather than announcement, a type face which for legibility and beauty is unequalled. While Janson has appeared on our specimen sheets and has been available to the trade in Toronto for many years, we feel that drawing attention to its contemporary qualities will furnish the designer, printer, and typographer with a new appreciation of the face and its possibilities in advertising and book design. The originator of this face, Anton Janson, cut the matrices for the letter between 1660 and 1687 in Leipzig, Germany, and it was first shown on a specimen sheet issued in 1675. The Dutch lay claim to the Janson face, although it has never been established that Janson was Dutch, but Leaser, in a book on printing issued in 1740, mentions that Wolfgang Dietrich Erhardt of Leipzig bought the matrices from the heirs of Edling, in Holland, who was Janson's successor, and they are now owned by the Stempel foundry in Frankfurt-am-Main. Mr. Sol Hess, Art Director of the Monotype Company, cut this version of Janson. It is our hope that a study of the intrinsic qualities of this face will develop a new appreciation and use of Janson Roman and Italic.

BODY SIZES

8 PT. Janson has a sharpness and sparkle that does not in any way affect the clean legibility of the face; there are no obvious mannerisms to detract from the message itself, but there is a textural richness that derives directly from the qualities inherent in the individual characters themselves. Janson has a flavor of distinction and richness that is unsurpassed in any other roman type face. Janson has a sharpness and sparkle that does not in any way affect the clean legibility of the face; there are no obvious mannerisms to detract from the

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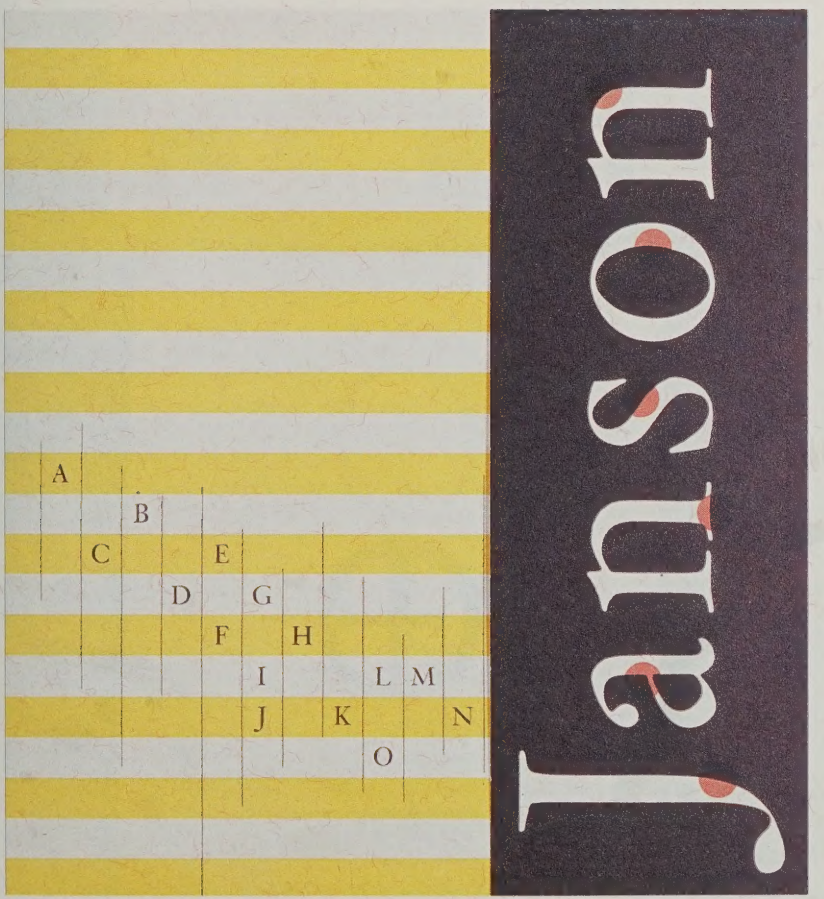
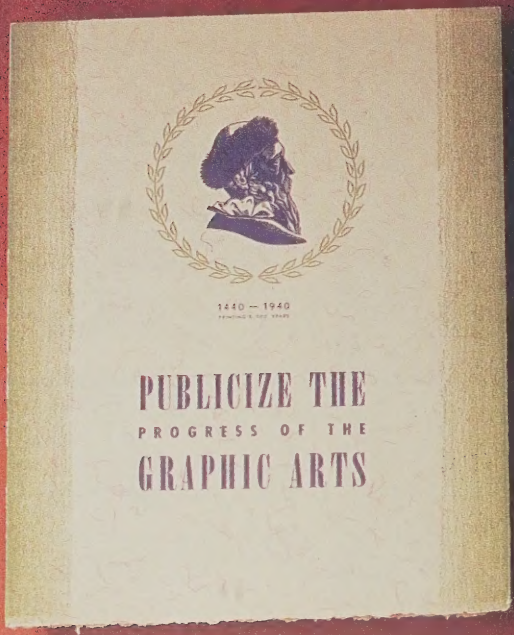
14 PT. Janson has a sharpness and sparkle that does not in any way affect the clean legibility of the face; there are no obvious mannerisms to detract from the message itself, but there is a textural richness that

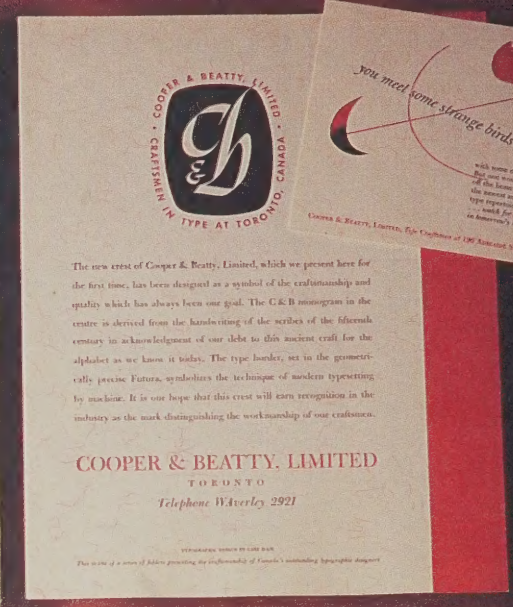
ITALIC

The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a distinctive appearance in the mass, and a definite and unmistakable static quality of emphasis when it appears in a mass of roman. The close fitting of the characters of Janson Italic, with the tendency to squareness at the top of some of the rounded letters, gives Janson Italic a

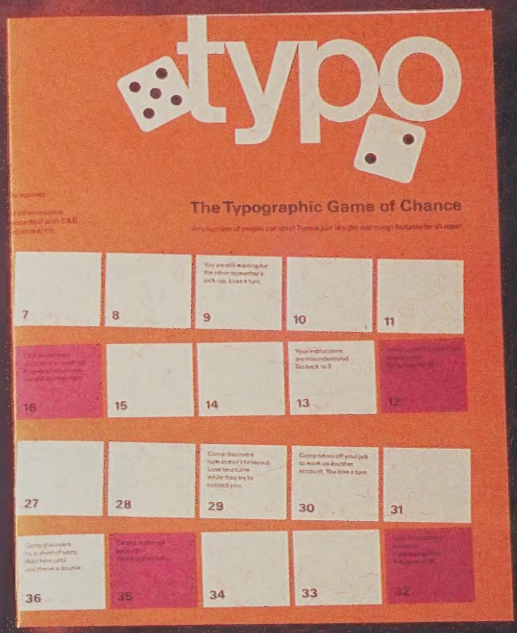


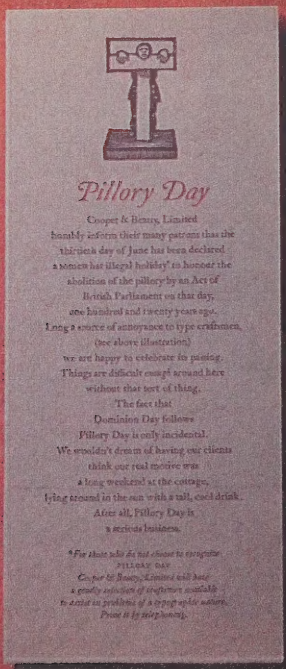
"Janson. Cooper & Beatty, Limited present to the graphic arts industry, by way of reminder rather than announcement, a type face which for legibility and beauty is unequalled. While Janson has appeared on our specimen sheets and has been available to the trade in Toronto for many years, we feel that drawing attention to its contemporary qualities will furnish the designer, printer, and typographer with a new appreciation of the face and its possibilities in advertising and book design." Designed by Leslie Trevor. 1952


1440 — 1940
PUBLICIZE THE
PROGRESS OF THE
GRAPHIC ARTS


COOPER & BEATTY, LIMITED • CRAFTSMEN IN TYPE AT TORONTO, CANADA •
C&B
You meet some strange birds...
COOPER & BEATTY, LIMITED
TORONTO
Telephone WAverley 2921

a
a


typo
The Typographic Game of Chance


Pillory Day
Cooper & Beatty, Limited
PILLORY DAY

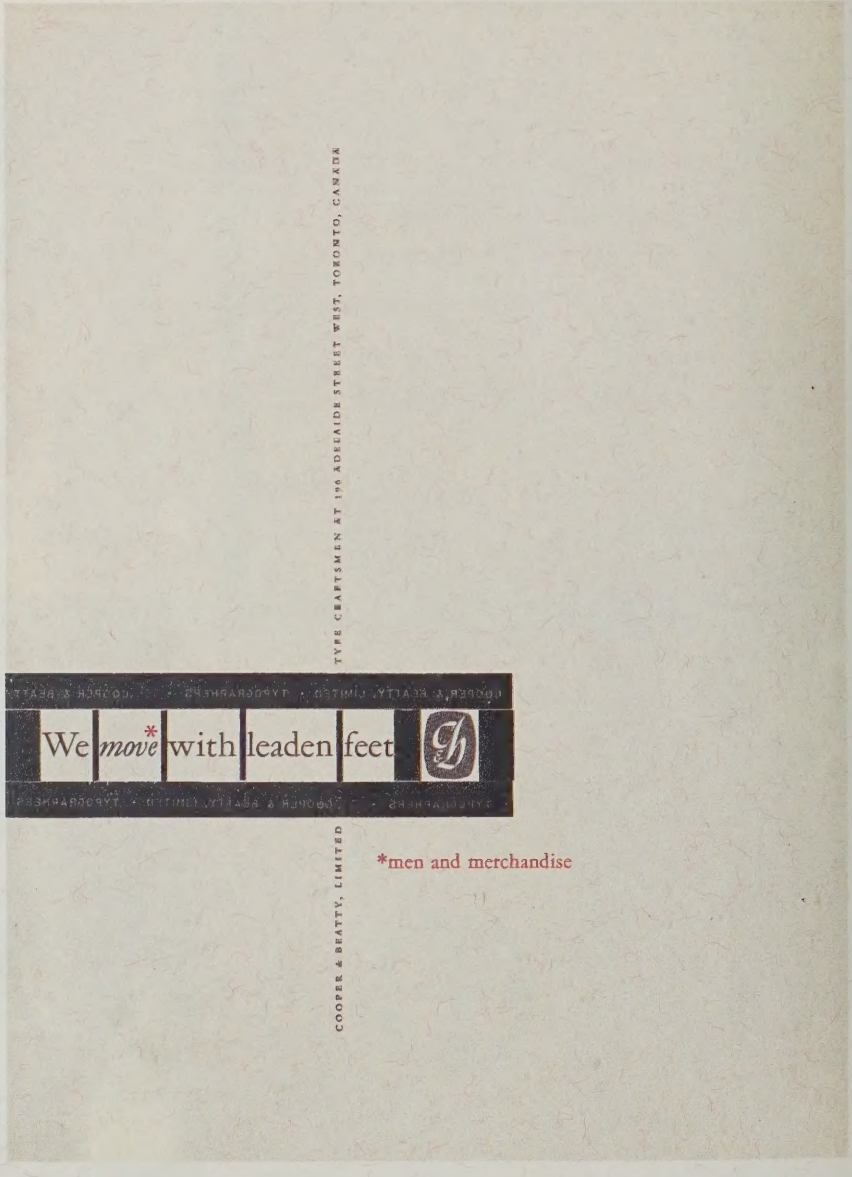
Words seen and not heard are our business.
We specialize in the composition of
words by typographic and photographic methods.
A service organization in the field of
visual communication.
Cooper & Beatty, Limited
401 Wellington Street West, Toronto 2B, Canada
Telephone 364-7272
1130 Windsor Street, Montreal 2
Telephone 861-7800

Advertisements for Cooper & Beatty, Limited

A SIGNIFICANT AMOUNT OF THE ADVERTISING DESIGN WAS produced by Cooper & Beatty for itself, the most interesting examples being those from the fifties and sixties, designed by Allan Fleming, Tony Mann, and Jake Sneep. The Company promoted its services aggressively, as there was considerable competition, and the Typography '58 Exhibition provided a glorious opportunity. Because C&B had sixty-three entries accepted for the exhibition it could perhaps be pardoned for blowing its own horn, although it issued a mock apology in *Canadian Printer and Publisher* for this un-Canadian conduct. The firm's advertisements for itself were colourful, clever and eye-catching and certainly contributed to its success during this period.

"We move with leaden feet *men and merchandise."* 1957. *Designed by Allan Fleming. (Annual of Advertising and Editorial Art, 1957).*

"All steamed up? You got this big piece of art ready to go, now you want to see it in color to make sure ... but that means big expensive plates." 1969. *Designed by Jake Sneep.*


TYPE CRAFTSMEN AT 196 ADELAIDE STREET WEST, TORONTO, CANADA
We move* with leaden feet
*men and merchandise
COOPER & BEATTY, LIMITED

all steamed up?

You got this big piece of art ready to go, now you want to see it in color to make sure...but that means big expensive plates. Wrong...C & B's plateless Identicolor Process can proof any color in true graphic arts pigments* on a wide selection of paper, film or foil surfaces in sizes up to 22" x 28". Tell your Cooper & Beatty representative you want samples.

*no dyes

Cooper & Beatty, Limited

401 Wellington Street West
Toronto 135
Telephone 364 7272

1000 Wellington Street
Montreal 101
Telephone 861 7231

219 Queens Avenue
London Ontario
Telephone 434 9171

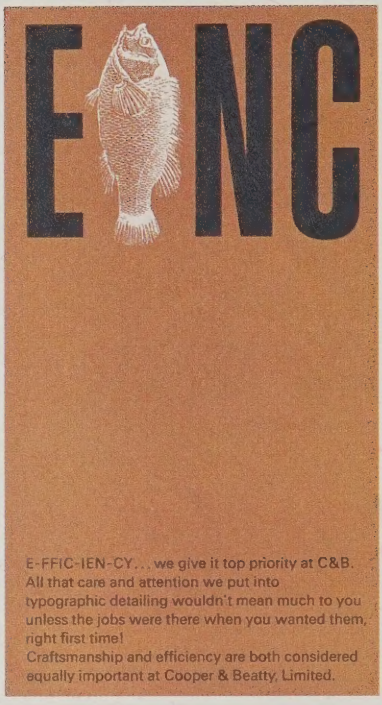
typofile
I LIKE C&B
800
the Headliners
Paris in the the Spring
Sing-ing in the the rain
Water on the the knee
HOP skip & JUMP
Painful
BALL OF WAX
NIGHT
HELP!
GO GOGO GO O O!

MAILERS

SUPPLEMENTING THE TYPE SPECIMENS AND DIRECT ADVERTISING in Cooper & Beatty's communication with its clients was a lengthy series of mailers, usually a pamphlet or broadside promoting a special service, cajoling clients to pay more quickly, or emphasizing the firm's international connections and reputation. Among the most popular was a pamphlet by Molly Golby called *The French Accents*, designed by Ken Rodmell and issued in 1962. Because this linguistic convention was not well understood outside Quebec, requests for the pamphlet came from far and wide, especially from schools. Many of the mailers were designed in a spirit of fun, such as *"The Cooper & Beatty Thinking Type Hat"* (1964) and *Alice and the Dormouse* (1966). Cooper & Beatty was proud to be the only Canadian member of ATA, the Advertising Typographers Association of America, as announced in a mailer of 1959, designed by Jim Donoahue. Clearly if one were a client of Cooper & Beatty one could expect a lot of mail during this period.

"E [fish] NC E-ffic-iency ... we give it top priority at C&B. All that care and attention we put into typographic detailing wouldn't mean much to you unless the jobs were there when you wanted them, right first time!" 1963.

Designed by Tony Mann.

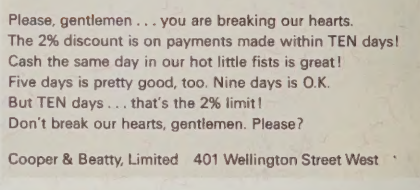

E NC
E-FFIC-IEN-CY... we give it top priority at C&B.
All that care and attention we put into
typographic detailing wouldn't mean much to you
unless the jobs were there when you wanted them,
right first time!
Craftsmanship and efficiency are both considered
equally important at Cooper & Beatty, Limited.

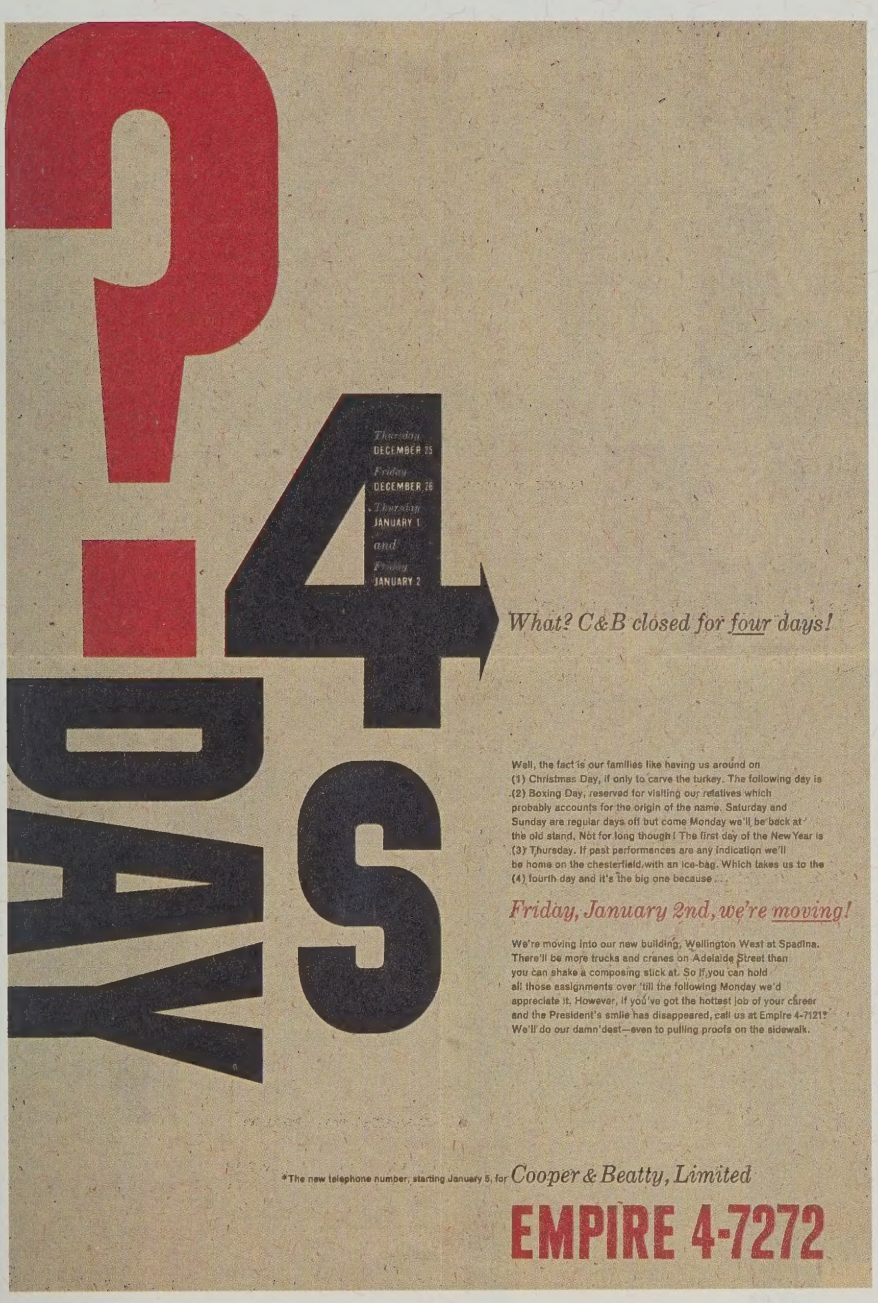
"Fast 1 Cooper & Beatty, Limited ...fastypography." 1963.

Designed by Tony Mann.

"Atte-e-e-e-e-enshun! C&B companies 26 soldiers of lead all present and correct ... SAH! A sales force of seasoned ad campaigners for immediate headline service. A whole army of types on duty 24 hours a day, to play with as you wish! Cooper & Beatty, Limited. Fearless typographers. Yours to command." 1963 July 8.

Designed by Tony Mann.

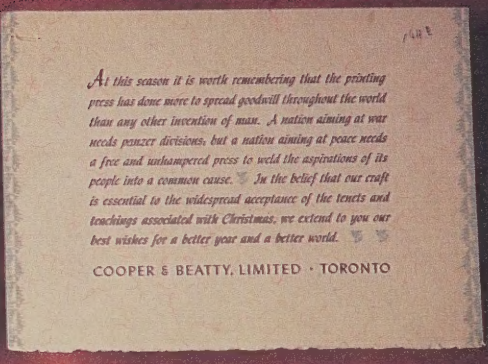

Please, gentlemen . . . you are breaking our hearts.
The 2% discount is on payments made within TEN days!
Cash the same day in our hot little fists is great!
Five days is pretty good, too. Nine days is O.K.
But TEN days . . . that's the 2% limit!
Don't break our hearts, gentlemen. Please?
Cooper & Beatty, Limited 401 Wellington Street West


C&B
4
DAYS
Thursday DECEMBER 25
Friday DECEMBER 26
Thursday JANUARY 1
and
Friday JANUARY 2
What? C&B closed for four days!
Well, the fact is our families like having us around on (1) Christmas Day, if only to carve the turkey. The following day is (2) Boxing Day, reserved for visiting our relatives which probably accounts for the origin of the name. Saturday and Sunday are regular days off but come Monday we'll be back at the old stand. Not for long though! The first day of the New Year is (3) Thursday. If past performances are any indication we'll be home on the chesterfield with an ice-bag. Which takes us to the (4) fourth day and it's the big one because ...
Friday, January 2nd, we're moving!
We're moving into our new building, Wellington West at Spadina. There'll be more trucks and cranes on Adelaide Street than you can shake a composing stick at. So if you can hold all those assignments over 'till the following Monday we'd appreciate it. However, if you've got the hottest job of your career and the President's smile has disappeared, call us at Empire 4-7121* We'll do our damn'dest—even to pulling proofs on the sidewalk.
*The new telephone number, starting January 5, for
Cooper & Beatty, Limited
EMPIRE 4-7272

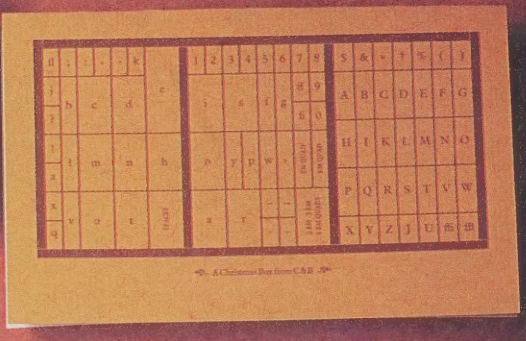
"What? C&B closed for four days! Well, the fact is our families like having us around on (1) Christmas Day, if only to carve the turkey. The following day is (2) Boxing Day, reserved for visiting our relatives which probably accounts for the origin of the name. Saturday and Sunday are regular days off but come Monday we'll be back at the old stand. Not for long though! The first day of the New Year is (3) Thursday. If past performances are any indication we'll be home on the chesterfield with an ice-bag. Which takes us to the (4) fourth day and it's the big one because ... Friday, January 2nd, we're moving!"

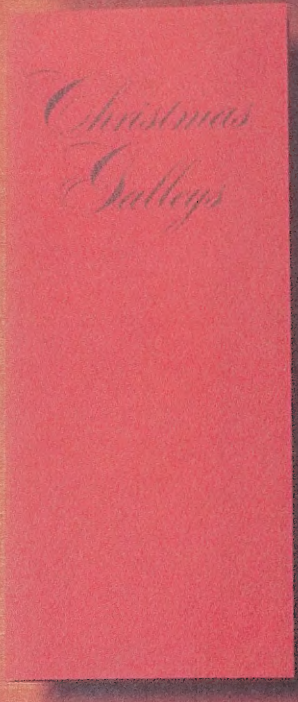
1958 December. Designed by Allan Fleming.

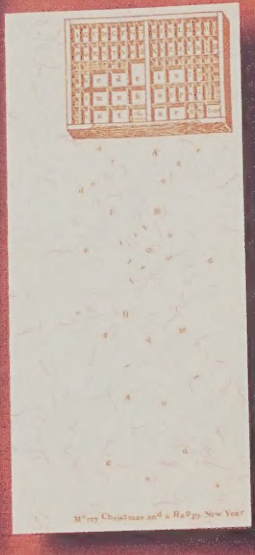
The Best of the Season
from The HEADLINERS


At this season it is worth remembering that the printing press has done more to spread goodwill throughout the world than any other invention of man. A nation aiming at war needs panzer divisions, but a nation aiming at peace needs a free and unhampered press to weld the aspirations of its people into a common cause. In the belief that our craft is essential to the widespread acceptance of the tenets and teachings associated with Christmas, we extend to you our best wishes for a better year and a better world.
COOPER & BEATTY, LIMITED · TORONTO

A Merry Christmas
and a
Happy New Year
COOPER AND BEATTY
Typographers




Christmas
Greetings


Merry Christmas and a Happy New Year

With all our Type Faces
we wish you
Cooper & Beatty, Limited
Typographers and Typemakers
196 Adelaide Street West ◈ Toronto, Ontario

A MERRY CHRISTMAS
AND
A HAPPY NEW YEAR
COOPER & BEATTY
Typographers

Best wishes
for a Merry Christmas
and a
Happy New Year

Cooper AND BEATTY REGARDED THE CHRISTMAS season with special affection as it generated a good portion of its advertising revenue. To celebrate, each year a Christmas Keepsake was issued, normally a pamphlet containing a suitable text and playfully designed. Texts from Dickens were used several times, but there were at least two appearances by Stephen Leacock, as well as texts by Lewis Carroll, L. Frank Baum, Robert Benchley and Dylan Thomas. Allan Fleming designed *Dancing Dan's Christmas* by Damon Runyon for Christmas 1958 and it was reprinted in his memory in 1978. For most of the Keepsakes, however, the designer's name was not revealed in the pamphlet itself and does not appear in the Company's records.

C&B also sent out Christmas cards and invitations to receptions and events sponsored by the firm. The Christmas cards from the late thirties to the eighties nicely encapsulate the changes in typographic style that occurred during those years and display many of the innovative techniques of the C&B designers. Hermann Zapf, the great German typographer, visited Cooper & Beatty at least three times and invitations were issued for these events. Beatrice Warde, whose typographic influence had been substantial for Cooper & Beatty, also visited and her presence was acknowledged with an elegant invitation.

man in the penitentiary wear a ring?"

Then she had gone forth with the child from what had been her home.

It was the old sad story.

She had taken the baby and laid it tenderly, gently, on a seat in the park. Then she walked rapidly away. A few minutes after a man had chased after Caroline with the little bundle in his arms. "I beg your pardon," he said, panting, "I think you left your baby in the park." Caroline thanked him.

Next she took the baby to the Grand Central Waiting-Room, kissed it tenderly, and laid it on a shelf behind the lunch counter.

A few minutes later an official, beaming with satisfaction, had brought it back to her.

"Yours, I think, madame," he said, as he handed it to her. Caroline thanked him.

Then she had left it at the desk of the Waldorf Astoria, and at the ticket office of the subway.

It always came back.

Once or twice she took it to Brooklyn Bridge and threw it into the river, but perhaps something in the way it fell through the air touched the mother's heart and smote her, and she had descended to the river and fished it out.

Then Caroline had taken the child to the country. At first she thought to leave it on the wayside and she had put it down in the snow, and standing a little distance off had thrown mullein stalks at it, but something in the way the little bundle lay covered in the snow appealed to the mother's heart.

She picked it up and went on. "Somewhere," she murmured, "I shall find a door of kindness open to it." Soon after she had staggered into the homestead.

Anna, with true woman's kindness, asked no questions. She put the baby carefully away in a trunk, saw Caroline safely to bed in the best room, and returned to her seat beside the fire.

The old clock struck twenty minutes past eight.

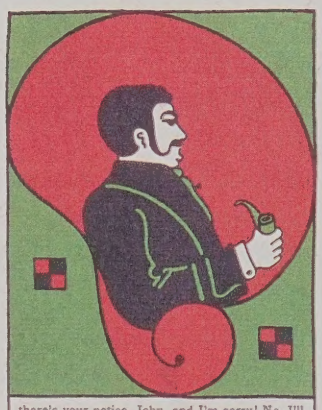
Again a knock sounded at the door.

There entered the familiar figure of the village lawyer. His astrakhan coat of yellow dogskin, his celluloid collar, and boots which reached no higher than the ankle, contrasted with the rude surroundings of the little room.

"Enderby," he said, "can you pay?"

"Lawyer Perkins," said the farmer, "give me time and I will; so help me, give me five years more and I'll clear this debt to the last cent."

"John," said the lawyer, touched in spite of his rough (dogskin) exterior, "I couldn't, if I would. These things are not what they were. It's a big New York corporation, Pinchem & Company, that makes these loans now, and they take their money on the day, or they sell you up. I can't help it. So



there's your notice, John, and I'm sorry! No, I'll take no buttermilk, I must keep a clear head to work," and with that he hurried out into the snow again.

John sat brooding in his chair.

The fire flickered down.

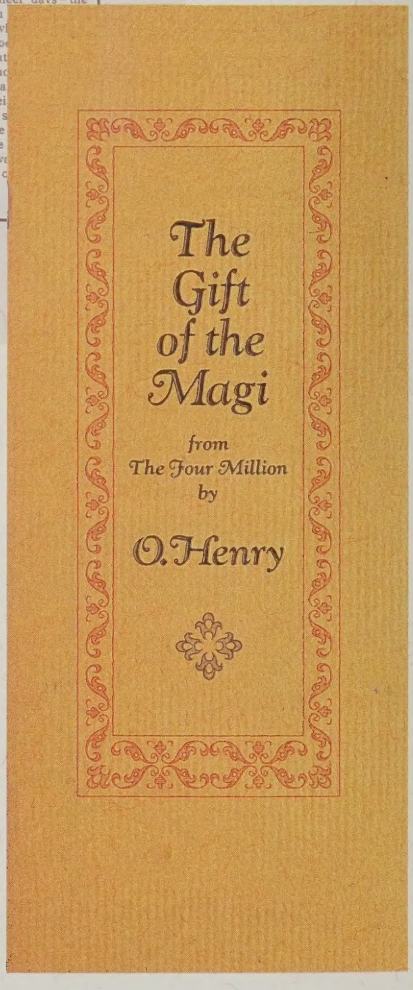
The old clock struck half-past eight, then it half struck a quarter to nine, then slowly it struck striking.

Presently Enderby rose, picked a lantern from its hook. "Mortgage or no mortgage," he said, "I must see to the stock."

He passed out of the house and, standing in the yard, looked over the snow to the cedar swamp beyond with the snow winding through it, far in the distance the lights of the village far away.

He thought of the forty years he had spent here on the homestead – the rude, pioneer days – the house he had built for himself, with
ture, the old-fashioned spinning-w
Anna had spun his trousers, the woo
and the rude skidway on which he at

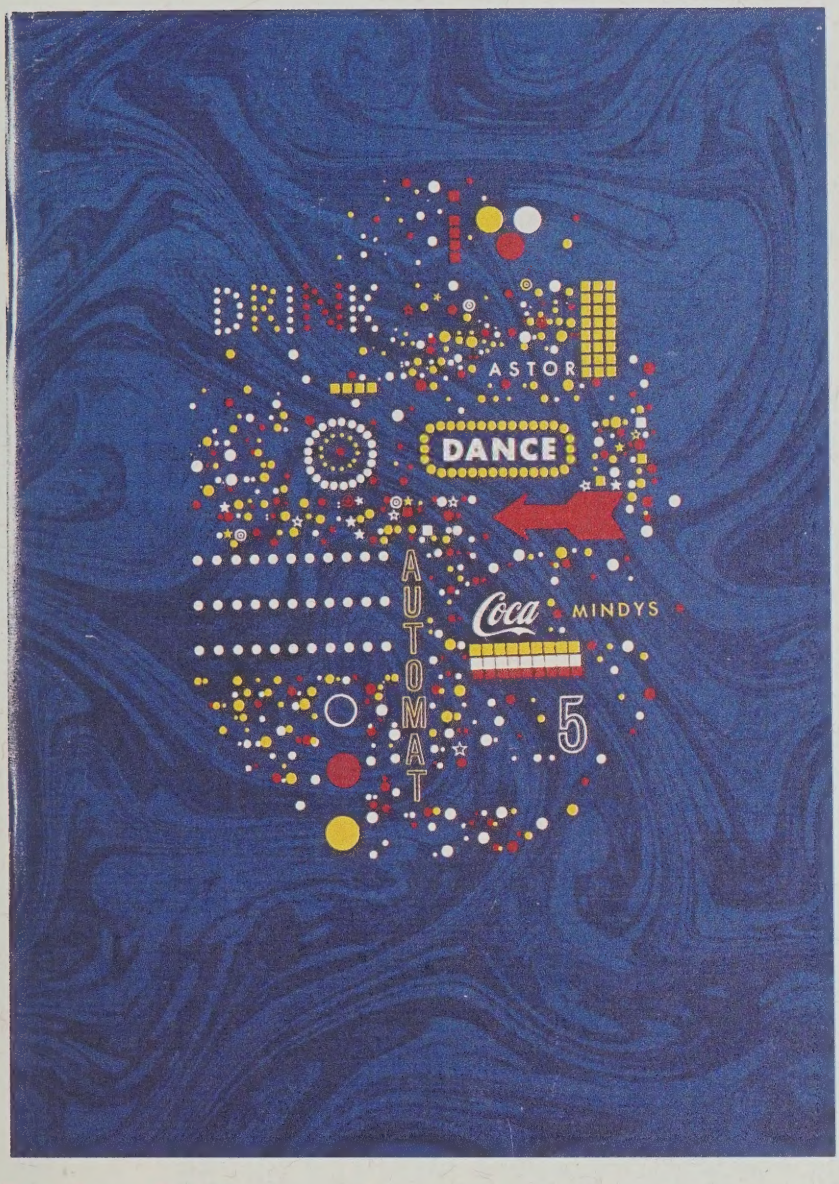
He looked out over the swamp an
Down in the swamp, two miles a
but have seen it, there moved a slei
man dressed in a sealskin coat and s
face beamed in the moonlight as he
fro and stared at each object by the
an old familiar scene. Round his w
containing a million dollars in gold c



In the Art Nouveau style; won a New York Type Directors award in 1970.

O. Henry. The Gift of the Magi. From The Four Million.

1975 Christmas.



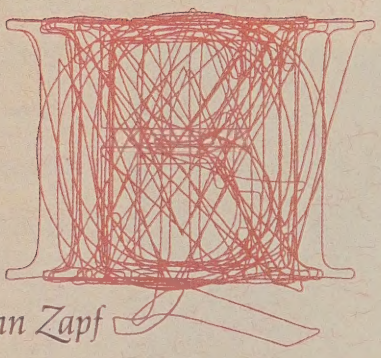
Damon Runyon. Dancing Dan's Christmas. 1958 *Christmas. Designed by Allan Fleming and reprinted in memory of Fleming for* 1978 *Christmas.*

Overleaf: Christmas cards designed by W.E. Trevett, Hans Kleefeld, Tony Mann and others, 1930 *to* 1978.

"Z You are most cordially invited to attend an informal reception to meet Hermann Zapf ... November 5th, 1960."

"BW You are most cordially invited to attend a talk by Beatrice L. Warde, world famous typographer. Given under auspices of Cooper & Beatty, Limited in cooperation with TDC at the Architects Club on Monday evening, April 17, 1967." *Designed by Jake Sneep.*

Lewis Carroll. Eight or Nine Wise Words about Letter-Writing. 1961 *keepsake. Designed by Jim Donoahue.*



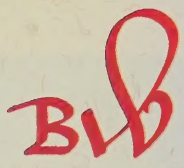
Hermann Zapf

CALLIGRAPHER, TYPE DESIGNER, TYPOGRAPHER

An outstanding exhibition of original sketches, working drawings and calligraphy for type designs, ornaments, medals, stamps and labels; along with books, single proof pages, broadsides and miscellaneous ephemera by the most original type designer of our day. This work was arranged and exhibited by the Contemporary Arts Center, the Cincinnati Art Museum, and has also been shown at the San Francisco Museum of Art, the Museum of Fine Arts in Boston, the Carnegie Institute in Pittsburgh, and the American Institute of Graphic Arts in New York. This is the only appearance of the Zapf exhibition in Canada before its return to Germany.

JUNE 12-30, AT 401 WELLINGTON WEST, 9-5.30 PM

Cooper & Beatty, Limited TYPE CRAFTSMEN

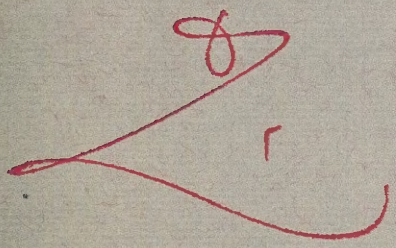


You are most cordially invited to attend a talk by Beatrice L. Warde world famous typographer. Given under auspices of Cooper & Beatty, Limited in cooperation with TDC at the Architects Club on Monday evening April 17, 1967

Cocktails at 7.30
Lecture at 8.00

It is with genuine pleasure that we take the opportunity presented by this Joyous Season of Good Cheer to express our appreciation and thanks for the patronage with which you have favoured us in the past. At the same time we extend our heartiest wishes for a Merry Christmas and a Happy and Prosperous New Year

Cooper & Beatty, Limited ⊕ Toronto, Canada



ANOTHER YEAR

ANOTHER GREETING

with Best Wishes for your Holiday Season

ANOTHER EXPRESSION

of our sincere appreciation of your friendship

ANOTHER ASSURANCE

that everything will be done to merit your goodwill throughout the coming year

COOPER & BEATTY, LIMITED

You are most cordially invited to attend an informal reception to meet Hermann Zapf, world-famous type designer, given by Cooper & Beatty, Limited at the University Room of the Park Plaza Hotel, Saturday, November 5th, 1960

COCKTAILS AND BUFFET FROM 6 PM / R.S.V.P. MRS FISKE, EM 4-7272

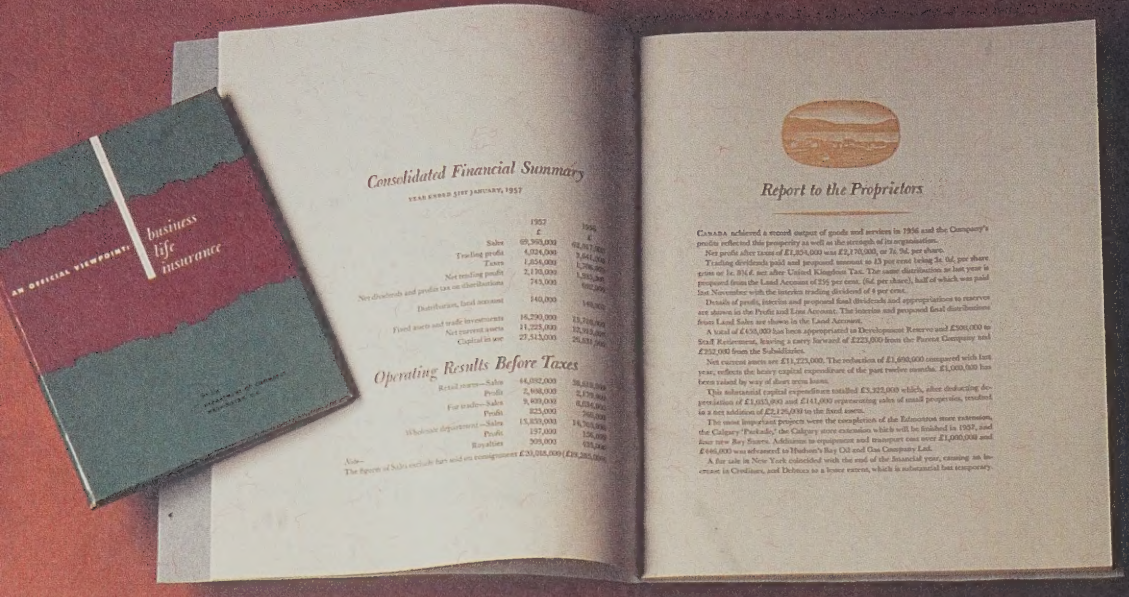
Our Christmas tree is made up of "spaces" — the things we typesetters put between words. They are like our richest and warmest wishes, they don't print, but you can read them between the words . . . "a very Merry Christmas and a Happy New Year"

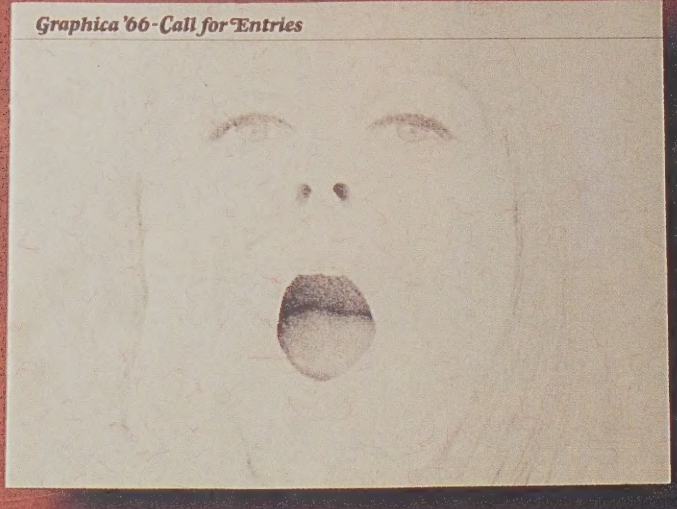
COOPER & BEATTY, LIMITED · *Typographers* · TORONTO

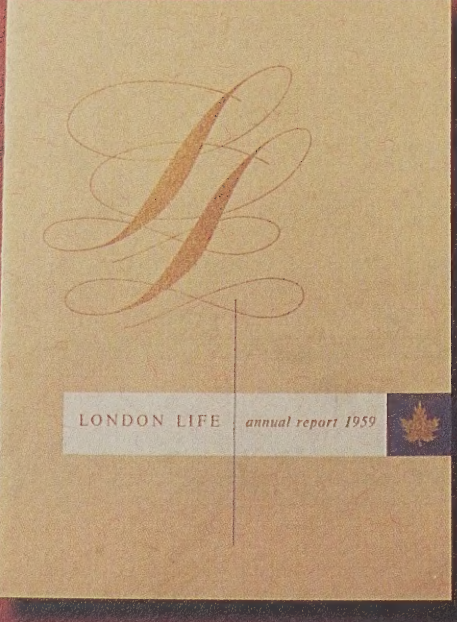
EIGHT OR NINE WISE WORDS ABOUT

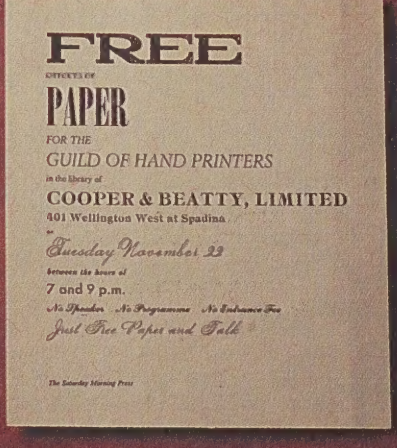
Letter-writing

BY LEWIS CARROLL


AN OFFICIAL VIEWPOINT
business
life
insurance
Consolidated Financial Summary
YEAR ENDED 31ST JANUARY, 1957
Operating Results Before Taxes
Report to the Proprietors

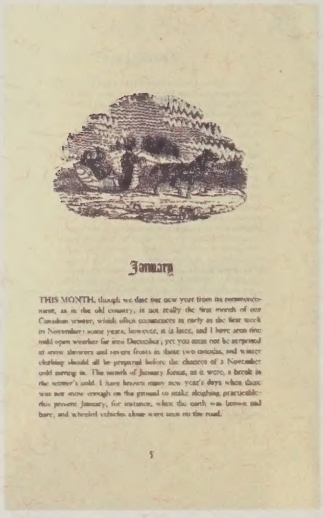

Graphica '66 - Call for Entries


LONDON LIFE
annual report 1959


FREE
TICKETS OF
PAPER
FOR THE
GUILD OF HAND PRINTERS
in the library of
COOPER & BEATTY, LIMITED
401 Wellington West at Spadina
on
Tuesday November 22
between the hours of
7 and 9 p.m.
No Speaker No Programme No Entrance Fee
Just Free Paper and Talk
The Saturday Morning Press

Cooper & Beatty's business was producing typographic design for clients, much of it ephemeral in nature and much of it surviving only in magazines and catalogues or as posters, broadsides and pamphlets. *Business Life Insurance*, a small book of 1953, was a suitably sober production of a conventional sort but the wildly imaginative typography done for *Explorations*, the University of Toronto magazine edited by Marshall McLuhan, was very unconventional indeed. The Hudson's Bay Company 1957 *Report*, designed by Allan Fleming and containing a wood engraving by John De Pol, was elegant and serious while the typography of the 1968 Art Gallery of Ontario exhibition catalogue *Sorel Etrog; One Decade* complemented the images of the bronze sculptures. Cooper & Beatty responded to its clients' requirements with taste and efficiency but the most imaginative designs were executed for itself.

Catharine Parr Traill. The Canadian Settler's Guide. Vancouver: Alcuin Society, 1975.

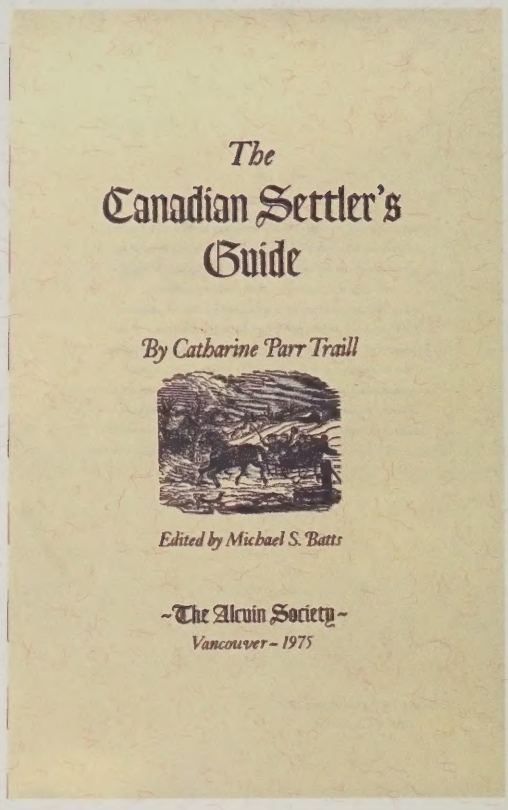


January

THIS MONTH, though we date our new year from its commencement, as in the old country, it not really the first month of our Canadian winter, which often commences in early or the first week in November: some years, however, it is later, and I have seen five mild open weather far into December; yet you must not be surprised if severe discovery and severe frosts in these two extremes, and winter clothing should all be prepared before the shortest of a November cold morning in. The month of January forms, as it were, a break in the winter's cold. I have known many new year's days when there was not snow enough on the ground to make sleighing practicable: this present January, for instance, when the earth was brown and bare, and wheeled vehicles alone were seen on the road.

1

"Flexitype heads in this issue were possible only through the co-operation of Cooper and Beatty Ltd. of Toronto." First use of Flexitype in this way outside the field of advertising.



A wine dinner is a social situation where peole are gradually exhilarated, their tongues L O O S E N E D, their response to others quickened, and their exchanges flow easily. A usual comment at a wine dinner is that "everybody is so nice tonight". Hard liquor is grimly sociable, not agreeably social, and is drunk for the effect. The effect is to release tensions, to get a load on, to have a good time, to laugh it up. The wallop is the important thing, not the experience of drinking. With wines, the pleasure is in the drinking, in the t o t a l experience.

WINES ARE POPULAR WHEN PEOPLE ARE EBULLIENT

UP and DOING—

ALL OVER THE ANCIENT WORLD DURING THE

DARK OR VIVID

AGES

DURING THE AGE OF EXPLORATION

AND DURING THE

VICTORIAN ERA

Hard liquor is popular when people are down and waiting; immediately before and after the sixteenth century, during the Romantic and Edwardian periods in England, and between the wars in America. Wine drinking was popular in the United States when the Republic was being formed, when the west was being opened up, AND TODAY!

We have rediscovered the meaning of "a corking good time"?

What is happening today is that the literary person, who continues to talk about wines, is being by-passed or ignored. People are simply beginning to pull corks to find out for themselves, although many still resist their curiosities and instincts as a reaction to the literary.

Wine has a shorthand language (BODY, BOUQUET) much of which is French (SÈVE, MACHÉ, MORDANT) that is irritating and often literary-sounding, but which is precise in meaning even when a definition is subtle and complex. BODY, for instance, is simply wateriness; BOUQUET is the collection of smells; SÈVE is sappiness; MACHÉ is the quality of coating your teeth the way spinach does; and MORDANT is descriptive of a quality of being able to bite or chew a wine. But these meanings are only simple when apprehended directly; they are tasted easily but not quite comprehensible with tasting.

This shorthand language was originally a market-place language, needed to transmit information to simplify buying and selling and to reach a price. These workmanlike terms came over naturally into the vocabulary for appreciating wines. But basically, wine knowledge is handed down orally. WINE MAKERS COMMUNICATE MORE WITH NODS, WINKS, SHRUGS, AND FACIAL GESTURES than with words, describing one wine in terms of a previous batch or vintage, perhaps never tasted but described by a grandfather repeating the description by gesture as told to him by his grandfather. I have heard, for instance, a description of the wines of 1811, so that I know them when I check my written notes. (These notes list similar vintages and include descriptive words, but when I look at them, I have a mental picture of the man who described the wine as his father described it to him.) This is valid wine knowledge, almost completely oral and visual. In this way wines long gone are still alive. Like music and poetry, wine has the power of instantly imposing its own assumptions.

Wines cannot be intellectualized well. Almost all wine writing that is not descriptive of the country or the people is bad, and even the best writing about wine itself is in terms of its effect. Chaucer talks about being transported to Spain by a glass of sherry and Falstaff describes the effect of sherry on himself. But these are descriptions of the sensations and the sensory images evoked by wine, not descriptions of wine itself.

"Massey College." Designed by Allan Fleming. 1962.

MASSEY COLLEGE

in the University of Toronto, will be ready to receive its first group of Junior Fellows in September, 1963

THE COLLEGE was built and furnished by the Massey Foundation. Its Chairman, Mr. Vincent Massey, has thus described what the trustees had in mind: '*Our intention is to bring into being a College which will house and serve a body of graduates limited in numbers but of high promise in scholarship and fully qualified to make of real worth the fellowship to which they will belong. It is our desire that the College in its form and appointments should be a fitting home for the men who will live within its precincts. We hope that through the fulness of its corporate life and the individual efforts of its members, it will nourish learning and serve the public good.*'

MASSEY COLLEGE is a residential college in the centre of the University of Toronto campus for men working in the Graduate School. Ninety-four Junior Fellowships are available, of which seventy are for unmarried men resident in the College, and twenty-four are for married men who do not live in the College but who want a centre for their graduate work and life. Massey College will enable a group of graduate students of distinguished abilities and widely varying interests and experience to live together for their mutual benefit.

EDUCATION is pursued by three paths – instruction, individual study and association; Massey College is founded for the encouragement of education by association, and for this reason the Senior and Junior Fellows are chosen to represent a wide range of disciplines. The effect of such breadth of interests is not to weaken a man's concern with his specialty, but to give him a truer understanding of its place in the world.

MASSEY COLLEGE is not designed primarily for formal teaching; although some instruction will be given there in connection with the Graduate School, its educative force will be exerted through the facilities it provides for individual study, and the associations it offers by living together, and in Common Room and Dining Hall. Junior and Senior Fellows, and guests of the College and University, will meet in circumstances congenial to informal and stimulating exchange of opinion. In the concept of education by association, good talk is of incomparable importance, and at Massey College it will be given every encouragement.

THE COLLEGE has been limited in numbers and physical size with this ideal of education by association in mind. It has been given an interesting form by its architect and furnished to offer a suitable degree of comfort and amenity to the Junior Fellows. Its fees do not begin to cover its costs, and each Junior Fellowship is, in effect, a substantial scholarship.

THE COMMON ROOM is open to Junior and Senior Fellows for conversation; suitable refreshment will be obtainable at the Buttery Bar.

THE DINING-HALL is open to all Fellows of the College. The fee for resident Junior Fellows includes three meals daily for a university year of thirty-four weeks; non-residents are required to dine at least once a week in College, and may take what other meals they please there, at fixed prices. Guests of Senior and Junior Fellows may be entertained at meals. Gowns will be worn at College dinner; Junior Fellows may wear the gowns of their degrees, or hire gowns at the College.

THE COLLEGE provides a working Library, and a Reading Room for collections and displays. Resident Junior Fellows may use books and materials from the Library in their own studies; non-resident Junior Fellows are provided with carrels in the working Library which are, in effect, private studies reserved for them during the term of their fellowships. By means of a reference library, permanent collections of books, manuscripts and microfilm, microfilm readers and other equipment, and library loan facilities, it is expected that this Library will provide an excellent working centre.

EACH RESIDENT Junior Fellow is provided with a private study and a bedroom entered from it; he shares a bathroom with one, or at most two, other Junior Fellows. These rooms are completely furnished; bed linen and towels are provided and laundered; cleaning and service are by the College Staff.

THE COLLEGE CHAPEL is open for private prayer and meditation, and occasional special services. THE ROUND ROOM, which is the meeting room of the College corporation, is also available for *viva voce* graduate examinations, by arrangement.

JUNIOR FELLOWSHIPS, resident and non-resident, are reserved to students in the Graduate School of the University of Toronto. Elections to Junior Fellowships are solely in the hands of the Senior Fellows of Massey College, who will make their choice from the applicants on grounds of academic achievement and experience, and also with a view to keeping the Junior Fellows fairly evenly divided between men working in the Humanities and Sciences.

APPLICATIONS for Junior Fellowships should reach the College by March 15, and should be addressed to: 'Admissions', Massey College, University of Toronto, Toronto 5, Ontario, Canada.

APPLICANTS should state clearly whether a resident or non-resident Junior Fellowship is sought. Please give details of previous education, standards obtained, scholarships and honours achieved (if any), and a brief account of the contemplated graduate work. Please give your age, and any personal details that seem to you to be relevant. Include, also, a letter from your present supervisor of studies, and a letter of recommendation from someone who knows you personally.

APPLICANTS not already registered in the Graduate School of the University of Toronto should include with their application academic transcripts and other supporting documents for scrutiny at the Graduate School.

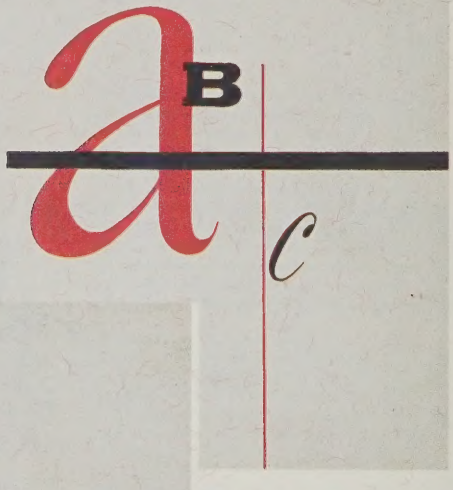
THE COLLEGE fees are: Resident Junior Fellows, for thirty-four weeks, $800 (Canadian). Non-Resident Junior Fellows (who must, unless exceptional reasons are given, be married men) for the same period, $125. These fees are for Massey College only and do not include academic fees payable to the Graduate School. Fees to be paid in equal portions on the 20th of September and January.

TYPOGRAPHY
IS AS EASY AS

A B C

if you want to take the easy way

typography can be as complex as:



technician
artist
psychologist
architect
researcher

the sum of these skills, when integrated, add up to . . .

contemporary typography

CARL DAIR

Although CARL DAIR NEVER WORKED directly for Cooper & Beatty he did execute for the Company a number of projects which displayed his mastery of the imaginative use of letter forms, including the calligraphic C&B logo used during the 1950s. His 1950 design for the C&B specimen of Bulmer type contrasts a Bewick wood engraving of 1797 with Joan Miro's abstract bird of 1926 and indicates his attitude towards the use of typographic designs that would be fully expressed in his *Design with Type*.

Carl Dair was born in 1912 in Welland, Ontario. He first learned printing through working for Louis Blake Duff at the *Welland-Port Colborne Evening Tribune*. In 1940 he moved to Montreal where he worked as a designer and won his first award. In 1951 he returned to Toronto and established a studio, from which he worked for most of the rest of his life. He was the only Canadian to contribute to *Liber Librorum*, a portfolio of designs for the Book of Genesis, a work created by an international "who's who" of typographers in celebration of the five hundredth anniversary of the Gutenberg Bible. He lectured at the Ontario College of Art, spent a year at the Enschede en Zonen type foundry in Holland on a fellowship to learn punch-cutting and study type design, and taught at the Jamaica School of Arts and Crafts. In 1967, in celebration of Canada's centenary, he published the first proof of Cartier type, a photo-composition face and the first Canadian type face for text setting. He died suddenly on September 28th, 1967, after addressing the Heritage of the Graphic Arts lecture series in New York. His influence on what he saw as the revival of typographic design in Canada was profound.

"Typography is as easy as A B C if you want to take the easy way."

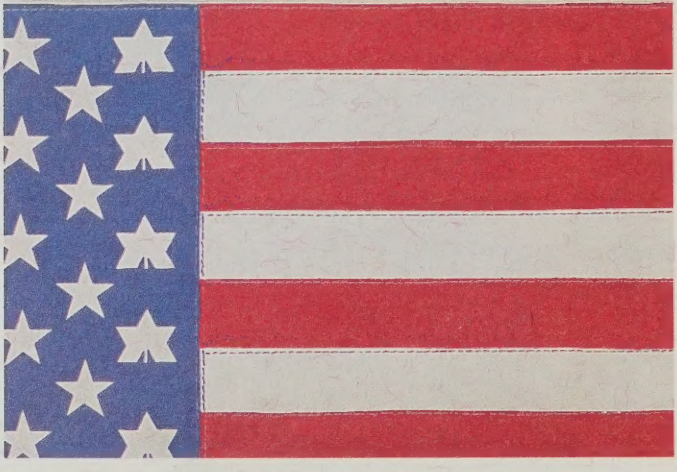
"Typography can be complex as: abc."

"Technician, artist, psychologist, architect, researcher, the sum of these skills, when integrated, add up to ... contemporary typography."

HOORAY FOR CANADIAN GRAPHICS

Five of the star graphics chosen this year for the
AIGA Printing for Commerce Exhibition were by Canadian designers . . .
Allan Fleming, Rolf Harder, Ernst Roch and Ken Rodmell.
Organized by the American Institute of Graphic Arts,
this exhibition is considered to have the highest standards of any show in
the U.S.A., so five Canadian pieces is pretty good, we think.
Pardon us while we wave the flag!

P.S. Three of the five pieces were for Cooper & Beatty, Limited Toronto / Montreal



COOPER & BEATTY
DESIGNERS WITH TYPE

THE EXHIBITION

A Specimen Book of Type Faces, Rules, Ornaments and Borders. [1927?]

Specimen Catalogue Supplement . 1. Big Type. 1929.

Presenting 22 Popular Foundry Type Faces; being a Supplement to Our Main Type Book Which Shows over 100 Monotype Faces. 1937.

Edward T. Cooper. *Chronology of Trade Typesetting in Canada; being the First Historic Record, in Chronological Order, of the Trade Typesetting Industry in the Dominion of Canada from Its Inception, 1902-1938.* Privately printed. Toronto: Ryerson Press, 1938.

"The Type-o-graf." 1942. Designed by W.E.Trevett and R. Nugent.

Type Is Having Its Picture Taken! 1954.
"Typesetting directly onto film is the greatest advance in the development of the graphic arts since Gutenberg first invented movable type. We're proud to be the first company to introduce photographic typography to the printing industry across Canada. Another first ... *Flexi/type ... Photo/typography." (From the insert to *Type Is ...*)

Announced in *Canadian Printer and Publisher,* June 1954, p. 70 and described by Trevett in "The Camera Becomes a Composing Tool" (*Canadian Printer and Publisher,* November 1954, p. 44).

"Type-o-file." 1956 and revised as "Typofile"1964. Designed by Allan Fleming. A "comprehensive work tool for a typographer, consisting of six catalogues, each containing the types grouped as a family relationship, plus our 'Typograph' copy computor. These kits are made available to our established clientele at no cost but we have to charge a nominal sum of $20.00 to others." (J.M. Burns to a customer, 12 August 1960). Requests for the kit came from Canada, the United States, England, France, and India. One thousand Type-o-files were produced in 1956 and reprinted in 1959; in 1964 it was revised and another one thousand were issued; it sold for forty dollars "to others".

A Stimulating Experiment in the Testing and Use of Fresh and Modern Letter Forms. And. 1959.

"A Unique Sans-Serif of Classic Form Designed by Hermann Zapf ... Optima." 1963 July. Designed by Tony Mann.

"Typograf." 1965. Designed by Tony Mann.
Similar to the 1942 Type-o-graf, with the company's new logo.

"The Possibilities of Photo-typography." [1966?]

"Univers is a planned series of type faces, designed and developed together in a logical sequence of weights and widths." 1966. Designed by Tony Mann.

Jan Tschichold. *Asymmetric Typography*. Translated by Ruari McLean. London: Faber & Faber in Co-operation with Cooper & Beatty, Limited, Toronto, 1967. (From the collection of Marie Korey and Richard Landon)

Jan Tschichold. *Asymmetric Typography*. Translated by Ruari McLean. New York: Reinhold Publishing Corporation in Co-operation with Cooper & Beatty, Limited, Toronto, 1967. (From the collection of Marie Korey and Richard Landon)
First English translation of Typographische Gestaltung, published in 1935. This trans-Atlantic venture of translation and publishing took about four years. Seventy-five hundred copies were printed, of which 5,500 were sent to Reinhold Publishing Corporation in New York, and 2,000 to Faber & Faber in London. As neither was a best seller plans were dropped to translate and co-publish Tschichold's *Die neue Typographie*.

"Trump Mediaeval. This classical Venetian typeface combining traditional elegance and strong contours designed by Georg Trump is available on linotype, foundry type and as custom photoprocess lettering." 1968. Designed by Jake Sneep.

"Tight; Ten Tight Spacing Alphabets." [1971?]

The Metal Book. 1971.
Published with *The Photo Book* "at the end of Cooper & Beatty's first half century of service to the graphic arts industry ... and we hope that those new books will be received with the same enthusiasm as was their predecessor, the Typofile." (Foreword to *The Photo Book*)

The Photo Book. 1971 and 1979.
"One of the most comprehensive libraries of photo-composition type faces available anywhere." The 1979 edition added new faces.

Bedford Alphabets. 1985. 2 editions.

Berthold Types. 1985. 2 vols.

"Design and communication to tell the story with visual impact is the task of the designer. The verbal message requires the touch of a skilled typographer, sensitive to both the designer's intention and the demands of copy. This firm is proud to have met the exacting requirements of many of the designers whose work is shown in this Art Directors Annual." (*Annual of Advertising and Editorial Art, 1949*).

"a The five centuries that separate these two type faces are the storehouse from which we at Cooper & Beatty draw inspiration, craftsmanship and the elusive quality of vision that a few men must have to bring many men enlightenment a." Designed by Allan Fleming. (*Annual of Advertising and Editorial Art, 1955*).

"We move* with leaden feet *men and merchandise." 1957. Designed by Allan Fleming. (*Annual of Advertising and Editorial Art, 1957*).

"63 ... We don't know how you feel, but blowing one's own horn isn't as easy as it (if you'll pardon us) sounds. We were brought up to believe that one never talks about oneself ... the tradition of Tess Trueheart and Harold Hewstraight. Trouble is, though, the subject is so dear to our hearts. All of which is a rather embarrassed way of mentioning that sixty-three reasons (count 'em) for using the services of Cooper & Beatty, Limited may be seen in the Typography '58 Exhibition. Direct reasons, that is. We haven't had an opportunity to compute the number of other accepted entries we've had a hand in along the way. And, since we've worked up the courage, we might mention the seven awards we received from the Type Directors Club of New York this year. We feel we did rather well, also, in the Toronto and Montreal Art Director Shows, and the Advertising Typographers of America gave us the typographic nod as well as the first, second, and fourth awards in their typographic design competition. We're humble about these honors but we're proud that this recognition of the good typographic craftsmanship of C&B simply echoes the opinion of a long list of enlightened advertisers, from coast to coast, whom we serve happily, frequently and promptly." Designed by Allan Fleming. (*Canadian Printer and Publisher, September 1958*).

"C&B Two other names you must know, and will very quickly if you have anything to do with selling by telling."

"Cooper & Beatty's approach to successful typography is as simple as ABC." Designed by Allan Fleming. (*Marketing*, April 26 and November 22, 1957).

"'A work that aspires, however humbly, to the condition of art should carry its justification in every line'. Joseph Conrad." Designed by Allan Fleming. (*Canadian Art,* Spring 1958).

"C&B Imagination is our third partner." Designed by Allan Fleming. (*Marketing,* May 2, 1958).

"Pillory Day. Cooper & Beatty, Limited humbly inform their many patrons that the thirtieth day of June has been declared a somewhat illegal holiday* to honour the abolition of the pillory by an Act of British Parliament on that day, one hundred and twenty years ago. Long a source of annoyance to type craftsmen, (see above illustration) we are happy to celebrate its passing. Things are difficult enough around here without that sort of thing. The fact that Dominion Day follows Pillory Day is only incidental. We wouldn't dream of having our clients think our real motive was a long weekend at the cottage, lying around in the sun with a tall, cool drink. After all, Pillory Day is a serious business. *For those who do not choose to recognize Pillory Day Cooper & Beatty, Limited will have a goodly selection of craftsmen available to assist in problems of a typographic nature. Prove it by telephoning." 1958 June. Designed by Allan Fleming.
(For *Type Talks.* Used also as an advertising mailer to clients).
The Pillory Act, a statute of Edward I and Henry III and originally promulgated in 1266, was recognized in 1637 to include punishment for those who published books without a license or who libelled the government. On 30 June 1837 an Act to Abolish the Punishment of the Pillory received royal assent.

"C&B on January 1, 1959, Cooper & Beatty, Limited will enlarge their facilities to almost three times their present size." (*Annual of Advertising and Editorial Art 1958*).

"'I hear Cooper & Beatty, Limited won four awards in Typography '60' 'Four!' 'Yes, four' 'What are they trying to do ... take over this show too?' 'What do you mean trying?' 'They can't keep it up though ... wait'll next year!' 'You said that last year'." 1960. Designed by Allan Fleming. (*Canadian Printer and Publisher,* September 1960).

"Atte-e-e-e-e-enshun! C&B companies 26 soldiers of lead all present and correct ... SAH! A sales force of seasoned ad campaigners for immediate headline service. A whole army of types on duty 24 hours a day, to play with as you wish! Cooper & Beatty, Limited. Fearless typographers. Yours to command." 1963 July 8. Designed by Tony Mann.

"Words seen and not heard are our business. We specialize in the composition of words by typographic and photographic methods. A service organization in the field of visual communication." 1964 August. Designed by Stuart Ash.

"The Cooper & Beatty Services group 5 different companies, 7 different methods serving the communications industry through all levels of alphabetic production maintaining the same high standards of quality and effectiveness." 1966. Designed by Tony Mann.

"Cooper & Beatty place the emphasis on service." 1967 June. Designed by Jake Sneep.

"1440-1940 Printing's 500 years. Publicize the progress of the graphic arts." 1940.
Designed by W.E. "Jack" Trevett.
Entered in 500th Anniversary Committee Exhibition.

"Photo-typography. Process lettering. Photo-typography. Don't be misled! Photo-typography is not a gadget or a gimmick that sidetracks typesetting--it is typesetting, requiring all the skill and craftsmanship necessary to produce fine typography. The only difference is in the product." [1951 or 1952].

"Janson. Cooper & Beatty, Limited present to the graphic arts industry, by way of reminder rather than announcement, a type face which for legibility and beauty is unequalled. While Janson has appeared on our specimen sheets and has been available to the trade in Toronto for many years, we feel that drawing attention to its contemporary qualities will furnish the designer, printer, and typographer with a new appreciation of the face and its possibilities in advertising and book design." Designed by Leslie Trevor. 1952.
This mailer received awards at both the Montreal and Toronto shows of the Art Directors Club. (*Canadian Printer and Publisher*, May 1952).

"1 2 3 three ornamental types for the modern advertising trend."

"ATA--this three-letter monogram, the name Advertising Typographers Association of America, Inc. and the seals above have special value for the advertising agency. They identify, for you, typographers qualified to set your clients' copy with utmost skill and artistry. All their functions are predicated on agency operations. In North America only 67 specialists rate the ATA membership. In New York there are 28, Philadelphia has 4, Detroit has 3. In Canada there is only one privileged to be a member." 1959. Designed by Jim Donoahue.
Advertisement for Advertising Typographers Association of America.

Molly Golby. *The French Accents*. 1962. Designed by Ken Rodmell.

"An Exhibition at Cooper & Beatty, Limited ... Design and Graphic Production from Seven Asian Countries: Malaya, Burma, Ceylon, India, Pakistan, Iran, Turkey. Selected by the American Institute of Graphic Arts." 1963. Designed by Tony Mann.

"E [fish] NC E-ffic-iency ... we give it top priority at C&B. All that care and attention we put into typographic detailing wouldn't mean much to you unless the jobs were there when you wanted them, right first time!" 1963. Designed by Tony Mann.

"10 ten 7+3 ... Please, gentlemen ... you are breaking our hearts. The 2% discount is on payments made within TEN days! Cash the same day in our hot little fists is great! Five days is pretty good, too. Nine days is O.K. But TEN days ... that's the 2% limit! Don't break our hearts, gentlemen. Please?" 1964. Designed by Tony Mann.

"Paperbacks USA an AIGA Exhibition at Cooper & Beatty, Limited." 1965 March. Designed by Stuart Ash.

Alice and the Dormouse; a Cautionary Type Tale with an Important Modern Moral. 1966 February. Designed by Tony Mann.

"The Graphic Work of Joseph Low and Antonio Frasconi; an Exhibition at Cooper & Beatty March 14-18." 1966 March. Designed by Jake Sneep.

"All Under One Roof. Tout sous le même toît.. McLean Brothers Ltd., Advertising Typographers Limited, Cooper & Beatty, Limited, Headliners of Canada Limited."
1968 September. Designed by Jake Sneep.

"Up! up! and away. Since 1921 Cooper & Beatty, Limited has served the typographic needs of Canadian advertisers in a way that has brought satisfaction to its clients and prestige to the Company....This acquisition by McLean Management Ltd., will bring together the creative and productive alphabetic facility of the three McLean organizations in Quebec with those of the five C&B plants in Ontario." 1968.
Designed by Jake Sneep.

F. Scott Fitzgerald. *Turkey Remains and How to Inter Them with Numerous Scarce Recipes from the Note-Books.* 1956 Christmas.
Designed by Allan Fleming.

Damon Runyon. *Dancing Dan's Christmas.* 1958 Christmas.
Designed by Allan Fleming and reprinted in memory of Fleming for 1978 Christmas.

Lewis Carroll. *Eight or Nine Wise Words about Letter-Writing.* 1961 keepsake. Designed by Jim Donoahue.

Stephen Leacock. *Caroline's Christmas.* 1969 Christmas.
In the Art Nouveau style; won a New York Type Directors award in 1970.

Stephen Leacock. *Hoodoo McFiggin's Christmas.* 1970 Christmas.

Dylan Thomas. *Conversation about Christmas.* 1971 Christmas.

Charles Dickens. *Christmas at Dingley Dell.* From *The Pickwick Papers.* 1972 Christmas.

Spirits of the Past, Gibson House. 1974 Christmas.

O. Henry. *The Gift of the Magi.* From *The Four Million.* 1975 Christmas.

Paul Hiebert. *Christmas Galleys.* 1976 Christmas.

Robert Benchley. *A Good Old-Fashioned Christmas.* 1977 Christmas.

Clement Clarke Moore. *The Legend of the Christmas Tree.* 1981 Christmas.

"The Horn-Book. The Child's Guide to His Letters." 1981 Christmas.

Lyman Frank Baum. *A Kidnapped Santa Claus.* 1986 Christmas.

Charles Dickens. *The Christmas Family-Party.* From *Sketches by Boz.* 1987 Christmas.

Christmas cards designed by W.E. Trevett, Hans Kleefeld, Tony Mann and others, 1930 to 1978.

"Z You are most cordially invited to attend an informal reception to meet Hermann Zapf ... November 5th, 1960."

"BW You are most cordially invited to attend a talk by Beatrice L. Warde, world famous typographer. Given under auspices of Cooper & Beatty, Limited in cooperation with TDC at the Architects Club on Monday evening, April 17, 1967." Designed by Jake Sneep.

"Nice Types and Other Things." 1967.

"A Gift of Fine Spices." 1962 December.

Business Life Insurance; an Authoritative Discussion of Life Insurance Applied to Business Problems by the U.S. Department of Commerce.
Toronto: Privately printed, 1953.

E.R. Leach. "Joyce's Wake", contained in *Explorations; Studies in Culture and Communication.* Toronto: University of Toronto. No. 5, 1956, pp. 19-35. "This experimental setting of a portion of the 'Anna Livia Plurabelle' section of *Finnegan's Wake* by James Joyce will appear in the forthcoming issue of *Explorations.*"

Royal Ontario Museum. *The Art of Fine Printing and Its Influence upon the Bible in Print; Being an Exhibition Held from September 11/October 13 ...* 1956.

Jan Tschichold. *Clay in the Potter's Hand.* 1957.
Keepsake at Art Directors Toronto show, March 1957.

Explorations; Studies in Culture and Communication. No. 8, 1957. "Flexitype heads in this issue were possible only through the co-operation of Cooper and Beatty Ltd. of Toronto." First use of Flexitype in this way outside the field of advertising.

Hudson's Bay Company. *Report, 1957.* Designed by Allan Fleming; wood engraving by John De Pol. Cooper & Beatty was De Pol's agent in Canada for the commission of his wood engravings.

Arts and Letters Club of Toronto. *Fifty Years 1908-1958.* Toronto, 1958. Souvenir booklet.

Ed Hirst. *Expressing Yourself on Paper.*
Designed by Allan Fleming. 1959. For Provincial Paper, Limited.

London Life Insurance Company. *London Life Annual Report 1959.*

Shims and Wedges; the Story of Duncan MacIntosh and his Descendants in Canada.
Toronto: Privately printed, 1959.

Wesley United Church, Mimico, Ont. *The Unfinished Task Eighteen Sixty Four--Nineteen Sixty Four.* 1960.

Baxter Art Foundation. *The Art Fellowship Plan; the Baxter Purchase Awards.* 1961.

Canada Council. *The Canada Council Fourth Annual Report for 1960-61.*
Designed by Allan Fleming.

Canadian Society of Graphic Art. *Exhibition of Members Drawings Held at the Toronto Central Library April 1960.* 1961.

Council of Printing Industries. *Officers and Committee Reports March 28, 1962.*

"Massey College." Designed by Allan Fleming. 1962.

"The Quest for Handcrafts Ltd." November 1963.
Designed by Tony Crawford.

"Social, Lecture, Discussion Monday 17th February 1964. A Meeting of the Society of Typographic Designers of Canada ..."

Trent University. *Official Opening Ceremonies Saturday 17 October/ Sunday 18 October 1964.* 1964. Designed by Tony Crawford.

"The Management and staff of TDF have planned Christmas evening ..." 1964 November. Designed by Tony Crawford.

Graphica '66 Call for Entries. For National Annual Art Directors Exhibition.

Art Gallery of Ontario. *Sorel Etrog; One Decade.* 1968. Received International Typographic Composition Association award in 1969.

Catharine Parr Traill. *The Canadian Settler's Guide.* Vancouver: Alcuin Society, 1975.
First published in 1854 as *The Female Emigrant's Guide.*

"Meet the twenty-six characters we have in our employ ... fellows of volatile temperaments, true, but whose moods we have learned to direct and exploit in the interest of effective and eloquent typography." (*Annual of Advertising and Editorial Art 1950*).

"You meet some strange birds with some odd tastes in type. But one would have to be pretty far off the beam not to appreciate the newest addition to our type repertoire. Concerning which ... watch for a specimen folder in tomorrow's mail!" 1951.
A mailer and an advertisement in *Canadian Printer and Publisher,* February 1951 and November 1952.

"Did our carrier pigeon reach you? Recently, we directed to the address at the right an announcement of interest to you. Did we direct it to the proper person, and to the correct address?"

"A traditional type, wood engraving by John Bewick 1797, in a modern revival, bird after Joan Miro 1926. Cooper & Beatty, Limited proudly present the newest addition to their type resources: Bulmer.... We are proud to make it available to the graphic arts industry in Toronto ...The new crest of Cooper & Beatty, Limited, which we present here for the first time, has been designed as a symbol of the craftsmanship and quality which has always been our goal." 1950.

"Copy angle develops the traditional-modern theme, points out the close contemporary and design connection between Martin, who designed Bulmer, and John Bewick the wood engraver, whose most famous work was his illustration in wood of a book on birds. Hence the tie-up with Miro's bird, and such is the timeless character of Martin's type that it is not out of place with the bird-concept of a modern painter." (Dair to Jack Trevett, undated letter from Montreal).

The bird design is from Miro's painting, "Person Throwing a Stone at a Bird", Museum of Modern Art, New York.

"Same address ... but new phone." 1952.

Keepsake of the 48th Annual Convention of the International Typographic Composition Association. "Through the long millenia of human history, man's development has been accelerated by two major events ..." Text by Carl Dair. 1967. Designed by Carl Dair and Jake Sneep.

Three versions of the same text set in Cartier type face designed by Carl Dair, in type face designed by Rev. James Evans, 1841 to produce hymns and scriptural text for Cree Indians, and photogram of English text on perforated TTS tape.

Wrongfount 6. "This Wrongfount was printed as a tribute to Carl Dair by his many friends at Cooper & Beatty, Limited. Toronto Canada January 24 1968." Designed by Jake Sneep.

Eight Designs or Paste-ups from the Carl Dair Collection, Robertson Davies Library, Massey College

"Contemporary creative typography is not something [new] it's as old as ... the early printer using his new material and his new process in the service of knowledge." 2 leaves.

"Contemporary typography is an integration of:"

Cooper & Beatty logo.

"A credo translated into action."

"Men Machines Imagination."

"Technician, artist, psychologist, architect, researcher, the sum of these skills, when integrated, add up to ... contemporary typography."

"Typography can be complex as: abc."

"Typography is as easy as A B C if you want to take the easy way."

Typography for Cartography. Compiled by Allan R. Thomson. 1967.

Alphabets. 1964 & 1965. 1964 designed by Tony Mann.
Also in "Typofile".

Decorative Types. Also in "Typofile" as *Decorative & Script* and in "Type-o-file" as *Decorative Faces.*

Gothic & Sans Serif. Also in "Type-o-file".

New Faces from C&B. "To keep your 'Type-o-file' up-to-date".

Rules, Borders & Ornaments. Also in "Type-o-file" as *Rules & Ornaments.*

Sans Serif. Also in "Typofile".

Script Types. Also in "Type-o-file" as *Script Faces.*

Square Serif Types. Also in "Type-o-file" and "Typofile".

Text Types. Also in "Type-o-file" as *Text Faces* and in "Typofile".

"A Type Selection Chart of the Type Craftsmen at Cooper & Beatty, Limited, Wellington at Spadina, Toronto." 1959.
Updates the "Type-o-file" by listing recent additions of types and faces.

"Typography, production planning, typographic design, camera modification, quantity proofing, acetate proofing, acetate proofing in colour, fotosetter typography, reproduction proofs, foundry lockup, radio dispatched pickup, and delivery & now for the first time in Canada, an exclusive photoprocess lettering service The Headliners of Canada Limited." 1959 October.

"Fast 1 Cooper & Beatty, Limited ...fastypography." 1963.
Designed by Tony Mann.

"Paris in the the spring, singing in the the rain, water on the the knee. Did you spot them? First time? All three? Not many people do." 1963 March.

"Cooper & Beatty, Limited new image. An ancient craft. The first movable metal type was cast by Gutenberg in Mainz about 1450. ... Our new symbol is a simple device, purely abstract if you wish, C+B if you prefer. Some may see the Venetian Orb and Cross in its ancestry and understand our respect for an ancient craft. But our pride in the past is equalled by our interest in the present." 1964 February.
Designed by Tony Mann.
Entered in Society of Typographic Arts Fourth Nonresident Members Exhibition 1964.

"The Cooper & Beatty Thinking Type Hat. I like C&B. (Thinks) Why don't I leave all my type problems to C&B?" 1964.

"Hooray for Canadian Graphics. Five of the star graphics chosen this year for the AIGA Printing for Commerce Exhibition were by Canadian designers ... P.S. Three of the five pieces were for Cooper & Beatty, Limited." 1964. Designed by Tony Mann.

"Readability=saleability=[c&b] ..." 1965 September.
Designed by Tony Mann.

"What is it that keeps C&B ahead of the field? on top of the head? in a class by itself? ... Go! Go! Go!" 1965 October.
Designed by Tony Mann.

"Yes, Sir! It happens all the time ... you have a tight schedule to meet, and some guy brings in a load of copy that is just one awful Mess! It doesn't fit the layout by a country mile; it has fifty-seven varieties of corrections and additions stuck all over it; there are heads, sub-heads, sub-sub-heads, sub-sub-sub-heads, lead-ins, borders, changes of size and face and measure, tabulated matter ... the whole bit! ... Don't hesitate to holler for Help! We like helping out at Cooper & Beatty, Limited. It makes us feel good." 1966 January.

"Cooper & Beatty , Limited, Toronto, Trade Composing Room Spacing Chart ..."

"Style Sheet for Copywriters and Proofreaders ..." 1938.
Designed by Jack Trevett.

"Free Offcuts of Paper for the Guild of Hand Printers in the Library of Cooper & Beatty, Limited ... The Saturday Morning Press."
(From Robertson Davies Library, Massey College)

"What? C&B closed for four days! Well, the fact is our families like having us around on (1) Christmas Day, if only to carve the turkey. The following day is (2) Boxing Day, reserved for visiting our relatives which probably accounts for the origin of the name. Saturday and Sunday are regular days off but come Monday we'll be back at the old stand. Not for long though! The first day of the New Year is (3) Thursday. If past performances are any indication we'll be home on the chesterfield with an ice-bag. Which takes us to the (4) fourth day and it's the big one because ... Friday, January 2nd, we're moving!" 1958 December.
Designed by Allan Fleming.

"Face ... type is the face you turn to the public The thoughts you put into type are obviously important to you. It pays to have them visually expressed by craftsmen who care. Members of ATA have a wide selection of type faces and craftsmen which enable them to do just that, consistently. Why not phone your ATA typographer today? It pays to set type right. Advertising Typographers of America, Inc."
Received award in Second Typographic Design Competition. 1958.

"When printing from movable type was invented, that was marvelous enough--for a while. You could (and had to) use the same 'typography' for a Papal Bull as you did for a Black Letter book. Today, who would think of doing a perfume advertisement with the same feel as one for an earth moving tractor? Creative typography is the way we make the message fit the product better, more effectively, and more appropriately. ATA members are listed on this page. It pays to set type right."
Advertisement for Advertising Typographers of America.

"SH&L. You must see the vibrant work of Sudler, Hennessey & Lubalin from April 3 to 14 at Cooper & Beatty, Limited 401 Wellington West. This exhibition, one of the largest we have ever had, is almost a retrospective showing of the many designers who work for Sudler, Hennessey & Lubalin." 1961.

"a b c d ... Special illustrated lecture: the function of typography Sponsored by the STDC, Wednesday May 3, 1961, 8.30 pm Speaker: Carl Dair FTDC, Arts and Letters Club, 14 Elm St."

"Hermann Zapf: Calligrapher, Type Designer, Typographer."
1961 June. Designed by Allan Fleming.

"Centaur; a classical Venetian type of a traditional elegance designed by Bruce Rogers and its Italic designed by Frederic Warde."
1963 September. Designed by Tony Mann.

"The Headliners of Canada Limited Fri Dec 4th 1964 5.30 p.m. thrilling aeronautical occasion ... Grand Party or Headliner Wingding."
1964 November. Designed by Tony Mann.

"The Typo Game of Chance." 1965.
A direct mail advertising project produced by Cooper & Beatty on subscription for other typographic firms in North America; twenty-five hundred games were issued for Cooper & Beatty to send to its regular clients.

"All Forms of Type. All Types of Letterforms." 1966 October 14.

"All steamed up? You got this big piece of art ready to go, now you want to see it in color to make sure ... but that means big expensive plates."
1969. Designed by Jake Sneep.

University of Toronto Library 1996 $20.00